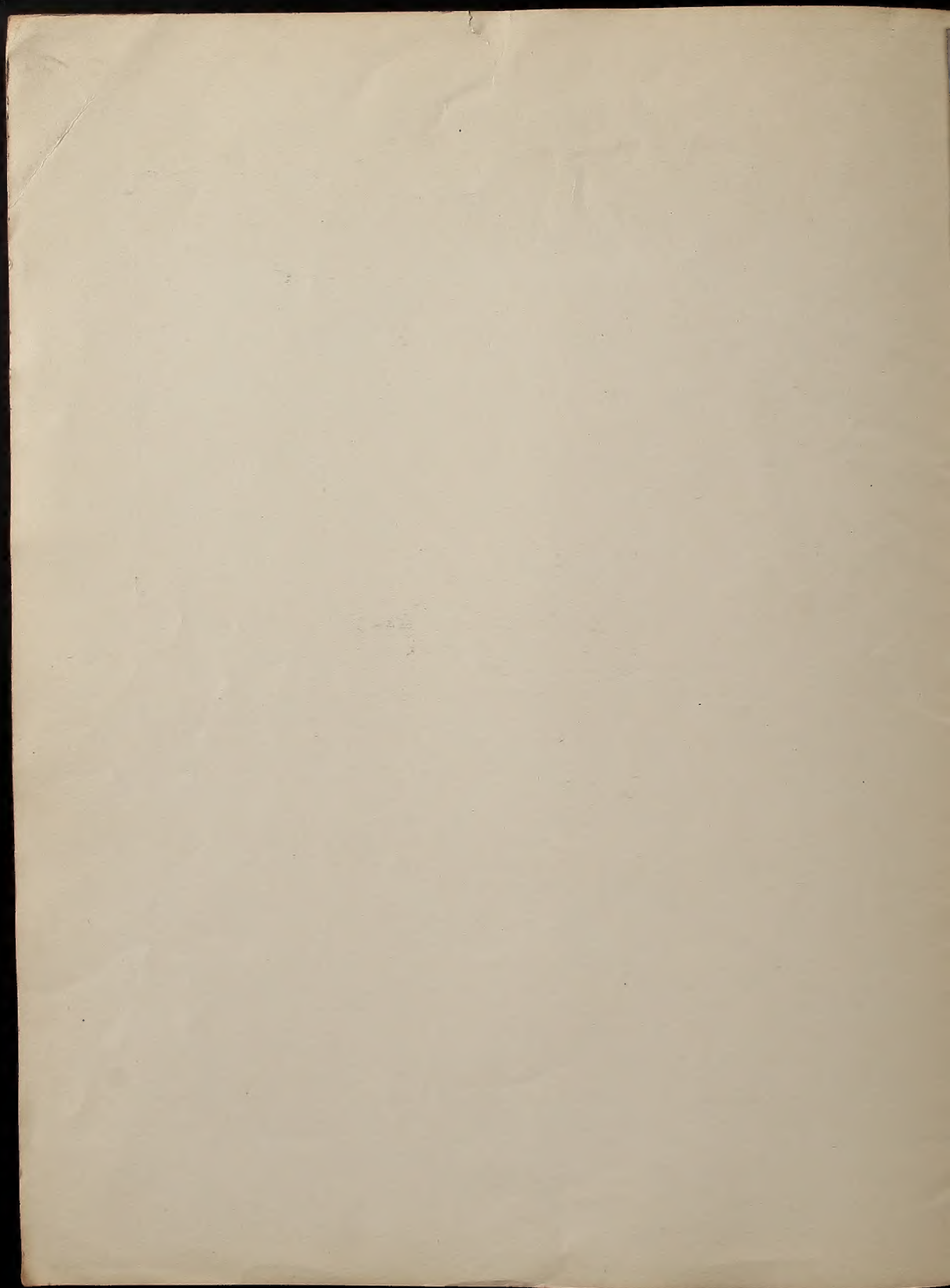




MODERN COMPOSERS' SERIES

ART PUBLICATION SOCIETY, Limited
TORONTO - - WINNIPEG

No. 45x—ROMANCE
Grade II—B





PIANO

Grade II—B


ROMANCE.

From "A Trilogy."

This Composition was Awarded Second Prize, Class B, in the Modern Composers' Series, Prize Competition, Open to the Composers of the World. Given by the Art Publication Society.

BIOGRAPHICAL SKETCH—LOUIS VICTOR SAAR.

Born, Rotterdam, Holland, December 10, 1868.

RADUATED from the High School in Strassburg; in 1885 studied history and literature at the Kaiser Wilhelm's University, Strassburg. Pupil of Joseph Rheinberger, 1886-89, at Royal Academy of Music, Munich; graduated as pianist and composer with highest distinction. He continued his studies in Vienna and Leipsic, and Berlin. He was awarded, in 1893, the Mendelssohn Stipendium for composition in Berlin, and the Tonkrenstler prize in Vienna. He came to America in 1894, and was engaged by Abbey and Gran as accompanist of the Metropolitan Opera. Through the efforts of Anton Dvorak, joined the National Conservatory as instructor of harmony and counterpoint. Later, he was in the same capacity with the New York College of Music and the Institute of Musical Art.

He was awarded the first prize for piano music in 1899 in Boston, and in 1902 won the prize for the composition sung in competition for the Kaiser prize, in Baltimore, against four hundred competitors. In 1906, he accepted the position as head of Department for Theory and Composition at College of Music of Cincinnati.

His published works number over seventy, represented in nearly every catalogue of American and German publishing houses. The best known are his English songs, choruses, and choral transcriptions, which are in the repertory of nearly every singer and choral society now before the public. Of his larger works, we mention his "Quartette for Piano and Strings, Op. 39," his "Piano and Violin Sonata, Op. 44," played by all foremost violinists here and abroad. "Ganymede, Op. 66," for alto and orchestra, sung by Mme. Schumann-Heink with the foremost orchestras; the "Choral Ode," "A Song of Consolation," for six-part music, chorus and orchestra, etc. Mr. Saar has also been awarded the annual prize of the Chicago Madrigal Club in 1902.

Ano. 45X-2

POETIC IDEA.—The word "Trilogy" means a succession of three pieces, intimately connected amongst themselves. We find the term applied to Wagner's "Walküre," "Siegfried," "Götterdämmerung," in the operatic literature; from the symphonic literature we may quote the "Wallenstein-Trilogy" by Rheinberger, to "Odyssey-Trilogy" by Bungert.

There is no continuous story which connects these three piano pieces; rather has the composer tried to portray one human character in some of its different qualities and moods.

The "Prelude" means to give expression of noble, manly sentiments; the "Romance" of tender, lyrical reflections; the "Capriccio" of strength and determination in life's stormy days with the suggestion of final victory.

Every one of the three pieces is written in the three-part song form, the last more or less completely repeating the first part. As songs they should be conceived by the player, even though written for the piano.

HOW TO STUDY.—It should be played with poetical sentiment without dragging the time. The melody must stand out prominently. Take time for broken and *arpeggio* chords and play the trills in sixty-fourth-notes, giving five notes to the last eighth in left hand. The double-note passages must be practiced and played very *legato*, consistent with the general sustained character. A considerable portion of the piece applies to the use of soft pedal. Give attention to the thematic relation between left and right hand four measures before the return of first part in D major. The end must be extremely soft with effective use of both pedals.

ROMANCE

Annotated by the Composer.

from
"A Trilogy"
Prize Composition.

LOUIS VICTOR SAAR.

Andantino
cant. la mecadia

1 *mf* *espressivo* 2 3 4 5

6 7 *poco dim.* 8 9 10 11

12 *poco rull* 13 *mp* 14 15 16

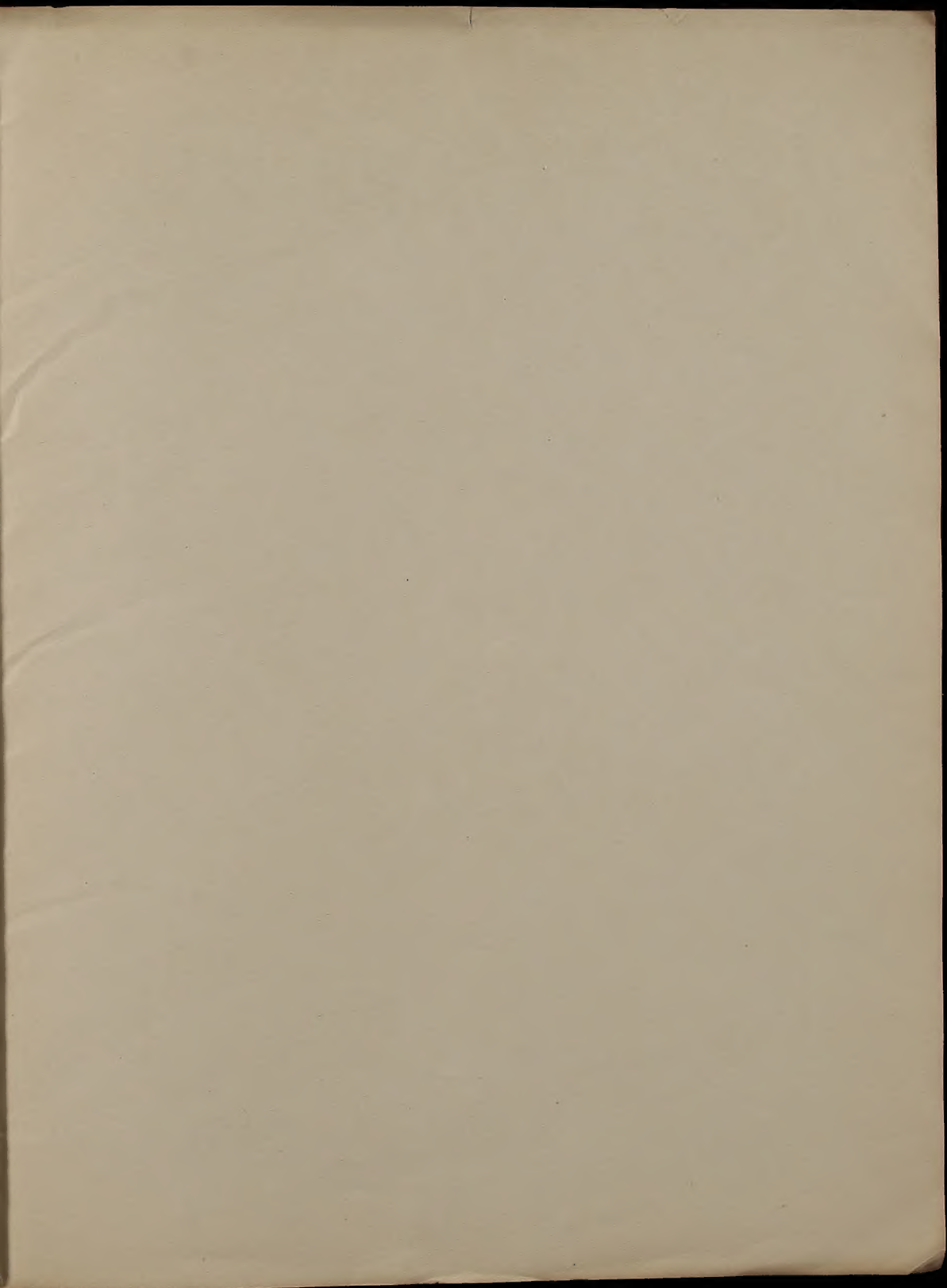
17 *pp dolce* 18 19 *cresc.* 20 21 *f*

22 *pp dolce* 23 24 *cresc.* 25 26 *f*

45 x
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27 marc. il tema 28 29 30 31 *espressivo* poco *f*
 32 33 34 *tr* 35 36
 37 poco 38 dim. 39 40 41 *tr*
 42 poco *rall* 43 *mp* 44 45 46 *p dolce* 47
 48 49 50 51 dim. - *allarg.* 52 53 *pp*



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